

Mozart
Piano Concerto No. 23 in A Major
K. 488

Allegro

I Klavier (Solo)

II Klavier (Orchester)

Str.

Bläs.

7

13

f

p

18

Allegro

Str.

Bläs.

7

13

f

p

18

18

I

II

f G.Orch.

23

I

II

27

I

II

p Str.

31

I

II

37

I

II

37

VI. Str. Fg.

Fl.

43

I

II

43

Bläss.

Str.

48

I

II

48

Bläss.

f G.Orch.

52

I

II

52

p cresc.

I

77

II

77

G. Orch.

I

81

II

81

G. Orch.

I

85

II

85

Str.

I

89

II

89

92

I

92

II

sf p

95

I

95 Bläss.

II

sf p f.

98

I

98

II

103

I

103

II

Bläss. Str.

108

I

II

108

I

II

112

I

II

112

I

II

115

I

II

115

I

II

118

I

II

118

122

I II

122

I II

125

I II

125

I II

128

I II

128

I II

131

I II

131

I II

134

I

134

II

Str.

137

I

137

II

G.Orch.

141

I

141

II

Str.

147

I

147

II

f

10

161

I

162

II

163

I

164

II

Bläs.

p

165

I

166

II

Bläs.

p

167

I

168

II

Str.

169

I

170

II

Str.

Bläs.

I

166

II

166

Str.

=

I

170

II

170

Blas.

=

I

173

II

173

=

I

176

II

176

Str.

12

180

I

II

Blas.

Str.

184

I

II

Blas.

Hrn

188

I

II

Blas.

Str.

192

I

II

Str.

Blas.

195

199

I

II

f

Blas.

199

I

II

205

205

I

II

f

Blas.

206

I

II

210

210

I

II

210

G. Orch.

[214]

I

214

II

=

[218]

I

218

Str.

II

=

[221]

I

221

II

=

[224]

I

224

Bläss.

II

I

227

II

227

f

=

I

231

II

231

=

I

236

II

236

Blas. Str.

=

I

240

II

240

243

I

243

II

Str.

Blas.

246

I

246

II

Str.

Blas.

249

I

249

II

Str.

Blas.

253

I

253

II

Str.

266

I

266

II

268

I

269

Str.

II

265

I

265

II

Fg.

269

I

269

II

272

I

272

II

Hrn.

275

I

275

II

Str.

278

I

278

II

Bläs.

281

I

281

II

Hrn.

cresc.

G.Orch.

Str.

285

I

II

285

=

289

I

II

289

=

294

I

II

294

=

Kadenz

I

II

The image shows six staves of musical notation for piano, likely from a piece by Chopin. The staves are arranged vertically, each starting with a treble clef and a key signature of one sharp (F#). The first three staves begin with a common time signature, while the last three switch to a 2/4 time signature. The notation includes a variety of musical elements such as eighth and sixteenth note patterns, grace notes, and dynamic markings like forte (f), piano (p), and sforzando (sf). Fingerings are indicated above the notes, ranging from 1 to 6. Measure numbers are present at the start of some staves. The music is set against a background of horizontal grid lines.

1323

I

I

298

II

298

f G. Orch.

I

303

II

303

p Str.

Bläs.

I

309

f

II

309

f G. Orch.

Adagio

Adagio

=

=

=

=

=

=

19

I

II

=

23

I

II

=

27

I

II

Hrn.

=

31

I

II

Bläs.

35

I

II

Bläs.

85

I

II

Bläs.

Str.

88

I

II

Str.

41

I

II

Bläs.

Hrn.

41

I

II

45

I

II

Str.

Fl.

Fg.

48

I

II

Str.
Fg.
Hrn.
Bläs.

52

I

II

56

I

II

61

I

II

Bläs.

26

I

II

67

Bläs.
Str.

72

I

II

76

Str.

Hrn.

80

Blas.

I

II

I

II

I

II

I

II

I

II

83 2. 3. 2. 4. 1. 2.

Str. pizz.

87 5. 12. 1.

Bläs

91 5 4 3 2 4.

Fl. Kl.

95 5 4 3 2 3 2 3 3 3 3.

pp.

Allegro assai

I II

Allegro assai

I II

G Orch.

I II

Str.

I II

Kl.

Fg.

Hrn.

26

I

26

Kl.

II

32

I

32

G. Orch.

II

37

I

37

II

42

I

42

II

30

I

II

47

I

II

53

I

II

59

I

II

58

I

II

67

I

II

67

I

74

II

Str.

I

80

II

I

86

II

I

92

II

98

I

II

104

I

104

Fl.
Fg.

II

Str.

110

I

II

Str.

116

I

116

II

8

8

8

8

I

121

121 Blas

II

126

Blas

Str.

131

Str.

136

Bläs.

141

I

II Str.

147

I

23

Blas. Blas.

Str.

153

I

5 4

II Blas.

159

I

4

II Str.

I

165

II

165

Bläs.

8 8 8 8

171

I

3 2 1 3 4 5 5 3 2 1

II

171

Hrn

Str. pizz.

177

I

3 1 3 4 3 5 4

II

177

Bläs

Bässe

189

I

4 2 5 3 1 1 3

II

189

188

I

II

Str.

188

I

II

193

I

II

Bläs.

193

I

II

199

I

II

199

I

II

205

I

II

205

G Orch

I

211

II

211

=

I

216

II

216

=

I

221

II

221

=

I

226

II

226

282

I

283

II

Bläss.

239

I

239

II

Str.

247

I

247

II

253

I

253

II

Bläss.

261

I II

261

I II

268

I II

268

I II

Str.

274

I II

274

I II

Bläss.

280

I II

280

I II

Bläss.

286

I

II

Str.

292

I

II

Bläs.

48

Str.

298

I

II

4

Str.

Bläs.

48

304

I

II

304

Kl

Fg.

This musical score page contains six systems of music for two parts, labeled I and II. The key signature is mostly A major (three sharps). Measure 286 starts with a treble clef for Part I and a bass clef for Part II. Measures 287-289 show complex sixteenth-note patterns with grace notes and slurs. Measure 290 begins with a bass clef for Part I. Measure 291 starts with a treble clef for Part II. Measures 292-294 show more sixteenth-note patterns. Measure 295 begins with a bass clef for Part II. Measures 296-298 show sixteenth-note patterns. Measure 299 begins with a treble clef for Part I. Measures 300-302 show sixteenth-note patterns. Measure 303 begins with a bass clef for Part II. Measure 304 concludes with a forte dynamic (Fg.) and a piano dynamic (Kl) for Part II.

310

I

310

Fl.

Blas. Str.

317

I

317

Bläs.

324

I

324

Str.

Bläs.

Bläs. Str.

Str.

331

I

331

Bläs.

42

I

338

II

Str.

338

48 8 48 8 48 8

344

I

344

II

Blas.

350

I

350

II

b8 b8 b8 b8 b8

355

I

355

II

b8 b8 b8 b8 b8

Hrn.

360

I

II

360

Bläz. #

Bässe

Str.

365

I

II

365

Kl.

371

I

II

Fl.

Str.

Kl.

377

I

II

377

43

This page contains four systems of a musical score. The score is for two string parts, labeled I and II. The key signature is A major (no sharps or flats). The time signature varies between common time and 2/4 time.

- System 1:** Measures 360-361. Part I has sixteenth-note patterns with grace notes. Part II has sustained notes and eighth-note patterns. Dynamics include forte (f), piano (p), and sforzando (sf).
- System 2:** Measures 365-366. Part I has eighth-note patterns. Part II has sustained notes. Dynamics include forte (f) and piano (p).
- System 3:** Measures 371-372. Part I has sixteenth-note patterns. Part II has eighth-note patterns. Dynamics include forte (f), piano (p), and sforzando (sf).
- System 4:** Measures 377-378. Part I has sixteenth-note patterns. Part II has sustained notes. Dynamics include forte (f), piano (p), and sforzando (sf).

383

I

II

=

388

Bläs.
Str.

Blas.

I

389

II

=

395

Bläs.
Str.

I

395

II

=

401

I

II

Blas.

HORN

407

I

Str. pizz.

II

413

I

Bläs.

II

Bässe

419

I

Str.

II

425

I

Hrn.

II

432

I

II

Bläss.

433

I

II

438

I

II

Hrn

444

I

II

Bläss.

f G. Orch.

450

I

II

450

455

I

II

Str.

Kl.

Fg.

461

I

II

Str.

Hrn.

467

I

II

Bläss.

f.G. Orch.

473

I

II

478

479

I

II

479

Str pizz

485

I

II

485

Blas

Bässe

491

I

II

491

G Orch.

497

I

II

503

I II

503

I II

508

I II

513

I II

513

I II

518

I II